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Rhythm And Business The Political Economy Of Black Music

Clifford R. Murphy



Rhythm And Business The Political Economy Of Black Music:

R&B, Rhythm and Business Norman Kelley, 2005 Given that hip hop music alone has generated more than a billion dollars in sales the absence of a major black record company is disturbing Even Motown is now a subsidiary of the Universal Music Group Nonetheless little has been written about the economic relationship between African Americans and the music industry This anthology dissects contemporary trends in the music industry and explores how blacks have historically interacted with the business as artists business people and consumers **Check It While I Wreck It** Gwendolyn D. Pough, 2015-12-01 Hip hop culture began in the early 1970s as the creative and activist expressions graffiti writing deejaying break dancing and rap music of black and Latino youth in the depressed South Bronx and the movement has since grown into a worldwide cultural phenomenon that permeates almost every aspect of society from speech to dress But although hip hop has been assimilated and exploited in the mainstream young black women who came of age during the hip hop era are still fighting for equality In this provocative study Gwendolyn D Pough explores the complex relationship between black women hip hop and feminism Examining a wide range of genres including rap music novels spoken word poetry hip hop cinema and hip hop soul music she traces the rhetoric of black women bringing wreck Pough demonstrates how influential women rappers such as Queen Latifah Missy Elliot and Lil Kim are building on the legacy of earlier generations of women from Sojourner Truth to sisters of the black power and civil rights movements to disrupt and break into the dominant patriarchal public sphere She discusses the ways in which today's young black women struggle against the stereotypical language of the past castrating black mother mammy sapphire and the present bitch ho chickenhead and shows how rap provides an avenue to tell their own life stories to construct their identities and to dismantle historical and contemporary negative representations of black womanhood Pough also looks at the ongoing public dialogue between male and female rappers about love and relationships explaining how the denigrating rhetoric used by men has been appropriated by black women rappers as a means to empowerment in their own lyrics The author concludes with a discussion of the pedagogical implications of rap music as well as of third wave and black feminism This fresh and thought provoking perspective on the complexities of hip hop urges young black women to harness the energy vitality and activist roots of hip hop culture and rap music to claim a public voice for themselves and to bring wreck on sexism and misogyny in mainstream society *The Handbook of Political Economy of Communications* Janet Wasko, Graham Murdock, Helena Sousa, 2014-03-03 Over the last decade political economy has grown rapidly as a specialist area of research and teaching within communications and media studies and is now established as a core element in university programmes around the world The Handbook of Political Economy of Communications offers students and scholars a comprehensive authoritative up to date and accessible overview of key areas and debates Combines overviews of core ideas with new case study materials and the best of contemporary theorization and research Written by many of the best known authors in the field Includes an international line up of

contributors drawn from the key markets of North and Latin America Europe Australasia and the Far East *I Hear a Symphony* Andrew Flory,2017-05-30 Investigates how the music of Motown Records functioned as the center of the company's creative and economic impact worldwide **Ink** Clifford R. Murphy,2024-07-23 The product of a hardscrabble childhood J Mayo Ink Williams parlayed an Ivy League education into unlikely twin careers as a foundational producer of Black music and pioneering Black player in the early NFL Clifford R Murphy tells the story of an ambitious upwardly mobile life affected but never daunted by white society's racism or the Black community's class tensions Williams caroused with Paul Robeson recorded the likes of Ma Rainey and Blind Lemon Jefferson and lined up against Chicago Bears player coach George Halas Though resented by the artists he exploited Williams combined a rock solid instinct for what would sell with an ear for music that put him at the forefront of finding recording and blending blues and jazz Murphy charts Williams's wide ranging accomplishments while providing portraits of the cutthroat recording industry and the possibilities however constrained of Black life in the 1920s and 1930s Vivid and engaging Ink brings to light the extraordinary journey of a Black businessman and athlete **Please Allow Me to Introduce Myself: Essays on Debut Albums** George Plasketes,2016-04-22 Debut albums are among the cultural artefacts that capture the popular imagination especially well As a first impression the debut album may take on a mythical status whether the artist or group achieves enduring success or in rare cases when an initial record turns out to be an apogee for an artist Whatever the subsequent career trajectory the debut album is a meaningful text that can be scrutinized for its revelatory signs and the expectations that follow Please Allow Me to Introduce Myself Essays on Debut Albums tells the stories of 23 debut albums over a nearly fifty year span ranging from Buddy Holly and the Crickets in 1957 to The Go Team in 2004 In addition to biographical background and a wealth of historical information about the genesis of the album each essay looks back at the album and places it within multiple contexts particularly the artist's career development In this way the book will be of as much interest to sociologists and historians as to culture critics and musicologists **It's a London thing** Caspar Melville,2019-11-21 This book is a record of the Black music culture that emerged in post colonial London at the end of the twentieth century the people who made it the racial and spatial politics of its development and change and the part it played in founding London's precious embattled multicultural It tells the story of the linked Black musical scenes of the city from ska reggae and soul in the 1970s to rare groove and rave in the 1980s and jungle and its offshoots in the 1990s to dubstep and grime of the 2000s Melville argues that these demonstrate enough common features to be thought of as one musical culture an Afro diasporic continuum Core to this idea is that this dance culture has been ignored in history and cultural theory and that it should be thought of as a powerful and internationally significant form of popular art *Hip-hop Revolution* Jeffrey Ogbonna Green Ogbarr,2007 As hip hop artists constantly struggle to keep it real this fascinating study examines the debates over the core codes of hip hop authenticity as it reflects and reacts to problematic black images in popular culture placing hip hop in its proper cultural political and social contexts

Sociology Looks at the Arts Julia Rothenberg,2014-02-05 Sociology Looks at the Arts is intended as a concise yet nuanced introduction to the sociology of art This book will provide a foundation for teaching and discussing a range of questions and perspectives used by sociologists who study the relationship between the arts including music performing arts visual arts literature film and new media and society

From Soul to Hip Hop Tom Perchard,2017-07-05 The essays contained in this volume address some of the most visible durable and influential of African American musical styles as they developed from the mid 1960s into the 21st century Soul funk pop R B and hip hop practices are explored both singly and in their many convergences and in writings that have often become regarded as landmarks in black musical scholarship These works employ a wide range of methodologies and taken together they show the themes and concerns of academic black musical study developing over three decades While much of the writing here is focused on music and musicians in the United States the book also documents important and emergent trends in the study of these styles as they have spread across the world The volume maintains the original publication format and pagination of each essay making for easy and accurate cross reference and citation Tom Perchard's introduction gives a detailed overview of the book's contents and of the field as a whole situating the present essays in a longer and wider tradition of African American music studies In bringing together and contextualising works that are always valuable but sometimes difficult to access the volume forms an excellent introductory resource for university music students and researchers

The Great American Mosaic Gary Y. Okihiro,Lionel C. Bascom,James E. Seelye Jr.,Emily Moberg Robinson,Guadalupe Compeán,2014-09-30 Firsthand sources are brought together to illuminate the diversity of American history in a unique way by sharing the perspectives of people of color who participated in landmark events This invaluable four volume compilation is a comprehensive source of documents that give voice to those who comprise the American mosaic illustrating the experiences of racial and ethnic minorities in the United States Each volume focuses on a major racial ethnic group African Americans American Indians Asian Americans and Pacific Islanders and Latinos Documents chosen by the editors for their utility and relevance to popular areas of study are organized into chronological periods from historical to contemporary The collection includes eyewitness accounts legislation speeches and interviews Together they tell the story of America's diverse population and enable readers to explore historical concepts and contexts from multiple viewpoints Introductions for each volume and primary document provide background and history that help students understand and critique the material The work also features a useful primary document guide bibliographies and indices to aid teachers librarians and students in class work and research

Nuyorican Feminist Performance Patricia Herrera,2020-05-12 The Nuyorican Poets Caf has for the past forty years provided a space for multicultural artistic expression and a platform for the articulation of Puerto Rican and black cultural politics The Caf's performances poetry music hip hop comedy and drama have been studied in detail but until now little attention has been paid to the voices of its women artists Through archival research and interview Nuyorican Feminist Performance examines the

contributions of 1970s and 80s performers and how they challenged the Caribbean's gender politics. It also looks at recent artists who have built on that foundation with hip hop performances that speak to contemporary audiences. The book spotlights the work of foundational artists such as Sandra Mar a Esteves, Martita Morales, Luz Rodríguez and Amina Muñoz before turning to contemporary artists La Bruja Mariposa Aya de León and Nilaja Sun who infuse their poetry and solo pieces with both Nuyorican and hip hop aesthetics.

Streaming Music, Streaming Capital Eric Drott, 2023-12-29 Eric Drott undertakes a wide ranging study of the political economy of music streaming to engage in a broader reconsideration of music's complex relation to capitalism.

Racial Mixture and Musical Mash-ups in the Life and Art of Bruno Mars Melinda A. Mills, 2020-11-13 This book argues that Bruno Mars is uniquely positioned to borrow from his heritage and experiential knowledge as well as his musical talent, performative expertise and hybrid identities culturally, ethnically and racially to remix music that can create new music nostalgia. Melinda Mills attends to the ways that Mars is precariously positioned in relation to all of the racial and ethnic groups that constitute his known background and argues that this complexity serves him well in the contemporary moment. Engaging in the performative politics of blackness allows Mars to advocate for social justice by employing his artistic agency. Through his entertainment and the everyday practice of joy, Mars models a way of moving through the world that counters its harsh realities. Through his music and performance, Mars provides a way for a reconceptualization of race and a reimagining of the future.

Encyclopedia of African American Music Tammy L. Kernodle, Horace Maxile, Emmett G. Price III, 2010-12-17 African Americans' historical roots are encapsulated in the lyrics, melodies and rhythms of their music. In the 18th and 19th centuries, African slaves longing for emancipation expressed their hopes and dreams through spirituals. Inspired by African civilization and culture as well as religion, art, literature and social issues, this influential, joyous, tragic, uplifting, challenging and enduring music evolved into many diverse genres including jazz, blues, rock and roll, soul, swing and hip hop. Providing a lyrical history of our nation, this groundbreaking encyclopedia, the first of its kind, showcases all facets of African American music including folk, religious, concert and popular styles. Over 500 in-depth entries by more than 100 scholars on a vast range of topics such as genres, styles, individuals, groups and collectives as well as historical topics such as music of the Harlem Renaissance, the Black Arts Movement, the Civil Rights Movement and numerous others. Offering balanced representation of key individuals, groups and ensembles associated with diverse religious beliefs, political affiliations and other perspectives not usually approached, this indispensable reference illuminates the profound role that African American music has played in American cultural history. Editors Price, Kernodle and Maxile provide balanced representation of various individuals, groups and ensembles associated with diverse religious beliefs, political affiliations and perspectives. Also highlighted are the major record labels, institutions of higher learning and various cultural venues that have had a tremendous impact on the development and preservation of African American music. Among the featured Motown Records, Black Swan Records, Fisk University Gospel Music Workshop of America, The Cotton Club Center

for Black Music Research and more With a broad scope substantial entries current coverage and special attention to historical political and social contexts this encyclopedia is designed specifically for high school and undergraduate students Academic and public libraries will treasure this resource as an incomparable guide to our nation s African American heritage

Political Poetry as Discourse Angela M. Leonard,2010-01-01 Political Poetry as Discourse examines the works of the political poets John Greenleaf Whittier and Ebenezer Elliott drawing comparisons to contemporary hip hoppers who take their words from local newspapers and other discursive sources that they read hear and observe Local presses and news vehicles stand as cultural material forms that supply poets with words particularly words that congeal into patterns of language allowing the creation of a poetic discourse As readers of these poets apply techniques and theories of discourse analysis they reveal how poets borrow lift hijack or resituate words from one or more different genres to use as tools of political change Leonard engages with the critical toolboxes of content analysis semiosis and deconstruction to demonstrate how to critically investigate and interrogate the images sounds and words not just of politically engaged poets but also of any disseminator of culture and news Moving beyond theory into praxis this book becomes a model of its own transgressive premise by thinking analyzing writing and teaching against the grain Its focus on language as unbounded discourse makes this book a relevant and insightful demonstration in democratic pedagogy and in teaching for transformation

Rock and Roll, Desegregation Movements, and Racism in the Post-Civil Rights Era Beth Fowler,2022-04-27 The rock and roll music that dominated airwaves across the country during the 1950s and early 1960s is often described as a triumph for integration Black and white musicians alike including Chuck Berry Little Richard Elvis Presley and Jerry Lee Lewis scored hit records with young audiences from different racial groups blending sonic traditions from R B country and pop This so called desegregation of the charts seemed particularly resonant since major civil rights groups were waging major battles for desegregation in public places at the same time And yet the centering of integration as well as the supposition that democratic rights largely based in consumerism should be available to everyone regardless of race has resulted in very distinct responses to both music and movement among Black and white listeners who grew up during this period

Rock and Roll Desegregation Movements and Racism in the Post Civil Rights Era An Integrated Effort traces these distinctions using archival research musical performances and original oral histories to determine the uncertain legacies of the civil rights movement and early rock and roll music in a supposedly post civil rights era

Soul Thieves T. Brown,B. Kopano,2014-12-17 Considers the misappropriation of African American popular culture through various genres largely Hip Hop to argue that while such cultural creations have the potential to be healing agents they are still exploited often with the complicity of African Americans for commercial purposes and to maintain white ruling class hegemony

Breaks in the Air John Klaess,2022-08-22 In *Breaks in the Air* John Klaess tells the story of rap s emergence on New York City s airwaves by examining how artists and broadcasters adapted hip hop s performance culture to radio Initially artists and DJs brought their

live practice to radio by buying time on low bandwidth community stations and building new communities around their shows. Later stations owned by New York's African American elite such as WBLS reluctantly began airing rap even as they pursued a sound rooted in respectability, urban sophistication and polish. At the same time large commercial stations like WRKS programmed rap once it became clear that the music attracted a demographic that was valuable to advertisers. Moving between intimate portraits of single radio shows and broader examinations of the legal, financial, cultural and political forces that indelibly shaped the sound of rap radio, Klaess shows how early rap radio provides a lens through which to better understand the development of rap music as well as the intertwined histories of sounds, institutions, communities and legal formations that converged in the post-Civil Rights era.

Birds of Fire Kevin Fellezs, 2011-08-08. An analysis of the emergence, reception and legacy of fusion/experimental music that emerged in the late 1960s and 1970s as musicians combined jazz, rock and funk in new ways.

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